

Lesson Plan 1: Introduction to Poetry: How do different perspectives affect our reading of poetry?

MINISTRY EXPECTATIONS:

Reading

Overall:

1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning

Specific:

1.2 select and use appropriate reading comprehension strategies before, during, and after reading to understand texts, including increasingly complex texts

1.3 Identify the most important ideas and supporting details in texts, including increasingly complex texts

1.4 Make and explain inferences about texts, including increasingly complex texts, supporting their explanations with well-chosen stated and implied ideas from the texts

1.5 Extend understanding of texts, including increasingly complex texts, by making appropriate connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them

1.7 Evaluate the effectiveness of texts, including increasingly complex texts, using evidence from the text to support their opinions

ENDURING UNDERSTANDING ADDRESSED:

Poetry is a powerful art form.

There are a variety of ways to read and interpret poetry.

ESSENTIAL QUESTION(S) ADDRESSED:

Why is poetry a powerful art form?

Why is poetry subjective and open to interpretation?

KNOWLEDGE :

- Different perspectives affect the way people read poetry and how someone writes poems.
- Poems can be on varied topics that often reflect one's opinions or values.

SKILLS:

- Think – Compare, interpret and analyze
- Consider multiple perspectives and interpretations.

DIFFERENTIATED INSTRUCTION:

(Content/Product/Process/Environment)

- 1) *Readiness* - Students will have varied previous knowledge and experience with poetry. Students have developed reading and writing skills throughout the course. Diagnostic assessment will take place during the first lesson so that teacher can address readiness and instruction to follow.
- 2) *Interest* - Student interests will be incorporated into the Action section of the lesson. Content is varied to ensure varied interests are met. Equity is taken into consideration, presenting students with material from diverse cultures.
- 3) *Learning Profile/Style* - This lesson is differentiated to target verbal/auditory, logical, self/intrapersonal, and social interpersonal learners through multiple activities including class discussion, circulating and discussing with classmates, read alouds, silent reading, individual writing work, and incorporation of video in the lesson.

ASSESSMENT TOOLS/ STRATEGIES USED:

(AforL, AasL, AofL)

- Student Brainstorming. Teacher observation and anecdotal comments. Teacher will be providing students with feedback and comments during brainstorming and the discussion that follows. Teacher prompts and questions will indicate student readiness and experience with poetry. (AforL, AasL)
- 10 Truths Activity. Teacher observation and comments, peer discussion. (AforL, AasL)

- Graphic Organizer, Winter Poetry. To be handed in for feedback from teacher (AforL, AasL)
- Exit Pass. To be handed in and reviewed by teacher for comments and feedback. (AforL, AasL)

LEARNING GOALS:

Exploring the power and perspectives that are connected to poetry
 Understanding how our perspectives influence reading and writing poetry.

MATERIALS/RESOURCES/PRE-PLANNING:

- Chalk board and chalk for class brainstorming.
- 3 Videos, with projector and computer.
- Students will use their own paper for the minds on activity and the “10 things to be true activity”
- Winter Poetry graphic organizer and overhead
- Exit Pass

AGENDA:

1. Greet students as they enter the class and go over the agenda.
2. Direct students to the agenda on the board, go through the agenda together.
3. Minds on activity: 10 minutes
4. Write what you know activity: 30 minutes
5. Winter poetry, Graphic organizer: 25 minutes.
6. Consolidation and homework reminder: 10 minutes

MINDS ON: 15 minutes

- Students will be shown a series of videos of poetry readings, each with very different tones.
 Video: Sarah Kay performs “Postcards”
 Video: Mike Meyers, Spoken work from “So I married an axe murderer”
 Video: Tupac Shakur poetry, “The Rose that Grew from Concrete”
- Brainstorming Activity. Students are asked to write down any words that come to mind associated with the word “poetry”. After brainstorming individually for about 2 minutes, students will be asked to share their ideas, which their teacher will write on the board.
- Students will be asked varied questions based on the responses which may include:
 How is poetry different from novels or short-stories?
 Are there any similarities between these forms of writing?
 Is poetry an art form?
 What are some types of poems you have read before?

ACTION: 50 minutes

Write what you know activity (30 minutes) This activity will lead students to understand that poetry comes from someone's experiences and reflects their values, opinions and perspectives or emotions they are trying to express to the reader.

1. At the end of the Minds On Brainstorming, students will be presented with a quotation from the spoken word artist Sarah Kay: “[Poetry] is about gathering up all of the knowledge and experience you have collected up until now, to help you dive into the things you don’t know. I use poetry to work through things I don’t understand but I show up to each new poem with a backpack full of everywhere else that I’ve been.”
2. Students will be asked to apply this idea by writing 10 things they know to be true. The teacher will provide several examples which will allow the students to understand that are to write 10 things that reflect their experience and understanding of things such as *I know today is a beautiful, sunny day. I know that the piano is a musical instrument that creates can create beautiful music, I know that my friends will always be supportive of me.*
3. Students will be given around 5 minutes to complete this individual and then engage in a think pair share.
4. After sharing with a partner, and discussing as a class some of the “truths” students came up with, they will be given the task of finding amongst their classmates similar and opposing parts of their list. Each student is to find two classmates who have similar “truths” and two classmates who have “truths” that reflect a different understanding.
5. After about 10 minutes of circulating and discussing amongst their classmates, students will be asked what this

activity demonstrated. Open ended question will be posed such as: Did you learn something about your classmates by finding out what they consider to be true? Were there more similarities or difference between the truths you came up with and those of your classmates? When you found a classmate with a truth that contradicted yours why was there a contradiction? Students should understand that their opinions and perspectives may be different from their classmates.

6. Students will be assigned a short writing exercise based on the **Write what you know** activity. For the next class they are to chose one of the “10 things they know to be true” from their own list and elaborate the statement into a short paragraph.

Graphic organizer, Winter Poetry. (20 minutes) To understand how the **Write what you know** activity applies to poetry, students will read two poems that present winter in contrasting ways.

1. Before reading the poems students will brainstorm on the season of winter.
2. Students will be asked to participate in a read-aloud of the two poems which will be on an overhead projector and that they will have on their handouts. (Appendix 1.1)
3. Students will be given the chance to have any unknown vocabulary clarified. For 10 minutes students will work individually on the graphic organizers, which will ask the students to examine similarities and differences between the poems, and their reaction to them.
4. For the next 10 minutes students will participate in a discussion of their findings. Students will be asked to make connections between the language used in each poem, how it relates to the author’s opinion and if it is effective. For the last question in the graphic organizer students will be posed open ended questions such as How do your opinions and values affect your reading of the poem? How would someone who lives in a country that doesn’t have winter interpret these poems differently?
5. The graphic organizers will be collected by the teacher for feedback and to act as a indication of the student's prior knowledge and readiness.

CONSOLIDATION: 10 minutes

- Students will complete an exit pass (Appendix 1.2) that will ask them to reflect on three things they learned about poetry, and to answer the question: How do you feel about writing poetry? Do you think writing poetry will be useful to you?
- Students will be reminded that for next class they need to write a passage based on one of their items from the **Write what you know** activity.

ACCOMMODATIONS & MODIFICATIONS: *E.g. IEP, ELL*

- Students will be given the chance to look up any words they do not understand, or ask the teacher to clarify any of the language in the poems discussed.
- English Language Learners may have translations of the poems to accompany the handout.
- If students require more time to complete the graphic organizer they may complete it at home.

REFLECTION:

REFERENCES

Kay, S. *Postcards*. (20011) Retrieved from <http://www.youtube.com/watch?v=cWPx9UyEdYw>

Shakur, Tupac. “The Rose that Grew from Conrete” (2000). Retrieved from <http://www.youtube.com/watch?v=ly4scdyUpMY&feature=related>

“So I Married and Axe Murderer: The Woman Woman Poem” (1993). Retrieved from <http://www.youtube.com/watch?v=GlkoQ4bUE5k>

APPENDICES

Appendix 1.1 Winter Poetry Graphic Organizer

Appendix 1.2 Exit Pass

Appendix 1.1: Winter Poetry Graphic organizer**To Winter**, by Claude McKay

Stay, season of calm love and soulful snows!
 There is a subtle sweetness in the sun,
 The ripples on the stream's breast gaily run,
 The wind more boisterously by me blows,
 And each succeeding day now longer grows.
 The birds a gladder music have begun,
 The squirrel, full of mischief and of fun,
 From maples' topmost branch the brown twig
 throws.
 I read these pregnant signs, know what they
 mean:
 I know that thou art making ready to go.
 Oh stay! I fled a land where fields are green
 Always, and palms wave gently to and fro,
 And winds are balmy, blue brooks ever sheen,
 To ease my heart of its impassioned woe.

Against Winter, by Charles Simic

The truth is dark under your eyelids.
 What are you going to do about it?
 The birds are silent; there's no one to ask.
 All day long you'll squint at the gray sky.
 When the wind blows you'll shiver like straw.

A meek little lamb you grew your wool
 Till they came after you with huge shears.
 Flies hovered over open mouth,
 Then they, too, flew off like the leaves,
 The bare branches reached after them in vain.

Winter coming. Like the last heroic soldier
 Of a defeated army, you'll stay at your post,
 Head bared to the first snow flake.
 Till a neighbor comes to yell at you,
 You're crazier than the weather, Charlie.

Similarities. What are some similarities between the two poems? Consider themes, language, images,

Differences. How are the two poems different? Consider the same areas as above.

Which poem do you like more? Justify your answer considering which poem is more effective and how it connects to you own perspectives.

Appendix 1.2: Exit Pass**Poetry Exit Pass**

List three things you learned about poetry, or that you had not yet considered about poetry?

1.

2.

3.

How do you feel about writing poetry?

Do you think writing poetry will be useful to you? Why?



Lesson Plan 2: Writing Free Verse Poetry

MINISTRY EXPECTATIONS:

Writing

Overall:

1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience

2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience

Specific:

1.1 identify the topic, purpose, and audience for a variety of writing tasks

1.2 generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies and print, electronic, and other resources, as appropriate

2.1 write for different purposes and audiences using a variety of literary, graphic, and informational forms

2.2 establish a distinctive voice in their writing, modifying language and tone skilfully to suit the form, audience, and purpose for writing

ENDURING UNDERSTANDING ADDRESSED:

Poetry is a powerful art form.

Poetry is subjective and open to interpretation.

There are a variety of factors that impact meaning and interpretation.

ESSENTIAL QUESTION(S) ADDRESSED:

How do poetic devices impact meaning?

How do different forms of poetry convey meaning?

KNOWLEDGE :

- Forms of poetry, and how they are written.

SKILLS:

- Writing for different purposes and audiences
- Editing and revising

DIFFERENTIATED INSTRUCTION:

(Content/Product/Process/Environment)

- 1) *Readiness* – The content of this class is focused on passages students have written in prose on topics that interest them and that include things they value and believe in. Teacher has assessed students readiness through Lesson #1 discussions, observations, and exit pass.
- 2) *Interest* - Student interests are taken into consideration when presenting free verse poems. Students have written a passage on something that is important to them or that interests them to prepare for the action activity of the lesson.
- 3) *Learning Profile/Style* - This lesson is differentiated to target verbal/auditory, visual, logical, self/intrapersonal, and social interpersonal learners. Students will engage in group work, will work individually, are provided with informational handout, and will work on creative writing.

ASSESSMENT TOOLS/ STRATEGIES USED:

(AforL, AasL, AofL)

- Student Brainstorming. Teacher observation and anecdotal comments. Providing students with feedback and comments during Brainstorming and the discussion that follows. Teacher prompts and questions will indicate student readiness and experience with poetry. (AforL, AasL)
- Free verse poem. Students are to hand in the poem they create during the class upon completion. Student who require more time may hand it in the following day. Teacher will provide feedback for students. (AforL, AasL)
- Poetry reflection guide. To be collected to assess student readiness and engagement in writing poetry. (AforL, AasL)

LEARNING GOALS:

Exploring what a free verse poem is and why a poet might choose to write in this form.

MATERIALS/RESOURCES/PRE-PLANNING:

- Video of a reading of the Iraqi poet Nazek al Malaika's work (found on YouTube). Computer and Projector, or TV for showing the clip.
- Handout: questions and poems to read by Nazek al Malaika. (Appendix 2.1)
- Student work: Passages students wrote for homework. Students who did not complete passages will have the chance to work on them during the class.
- Projector to display an example of a passage in prose, and the steps to alter it to become a free verse poem. (Appendix 2.2)
- Computer lab.

AGENDA:

1. Greet Students as they enter the room and go over the agenda.
2. Minds on: video of Nazek al Malaika poem and discussion to follow (10 minutes)
3. Action: Handout and read aloud of Nazek al Malaika poems (10 minutes)
4. Steps of turning prose into poetry (10 minutes)
5. Class works in computer labs turning their passages into a free verse poem (35 minutes)
6. Consolidation, finish work and complete poetry checklist. (5 minutes)

MINDS ON: 5-10 minutes

- Students will be shown the 2 minutes video of a poetry reading of Nazek al Malaika's work. Students will be asked to suggest their initial reactions to the video in a think aloud.
- Students will be asked questions to gauge any prior knowledge they may have of Arabic poetry and language. Any students with this knowledge will be given the opportunity to share it with their classmates if they are comfortable in doing so.

ACTION: 55 minutes

- Upon completing discussion on the Nazek al Malaika video, students will be given a handout (Appendix 2.1) with background information on the poet and her work in Free Verse poetry. (10 minutes)
 1. Students will volunteer to read the handout out loud.
 2. After reading through the poems the teacher will prompt students to consider the form of the poem. These questions will include Do these poems follow a rhyming scheme? Describe the author's use of grammar and punctuation. What do you notice about the lines of the poem? Student's are to understand that these poems are in free verse, meaning they do not follow strict rules.
- The next action activity will lead students to write their own free verse poem. Teacher will tell students that by following certain steps they will turn the descriptive passage they wrote into a free verse poem. (Appendix 2.2) (10 minutes)
 1. Teacher will present students with a descriptive passage in prose
 2. Teacher will explain that the passage is organized into sentences. The first step will be to separate the sentences each into a separate line.
 3. After lines are separated, the teacher will explain that poetry often includes words that relate to content rather than function. The teacher will decide which words to keep in the poem and which ones to remove.
 4. The teacher will show that the lines do not have to be full sentence, by further breaking up the sentences.
- Students will go to the computer lab to type up their passage and transform it into a free verse poem. The teacher will circulate, ensuring that students are on track. (35 minutes)

CONSOLIDATION: 10 minutes

- Students will print up their poems if completed. If not student should save their work, and should complete the poem at home.
- Students will be asked to reflect on how they feel about poetry at this point by completing an Poetry

Checklist (Appendix 2.3). They should refer back to this as the unit progresses to see if their feelings have changed.

ACCOMMODATIONS & MODIFICATIONS: *E.g. IEP, ELL*

- Students will be given the chance to look up any words they do not understand, or ask the teacher to clarify any of the language in the poems discussed.
- English Language Learners may have translations of the poems to accompany the handout where possible.
- If students require more time to complete their poems they may work on it after class, at home, or can create a shorter poem.

REFLECTION:

REFERENCES:

Al-Malaika, N. (2007) Five Poems to Pain. *Improvisation: Arab Woman Progressive Voice*. Retrived from <http://arabwomanprogressivevoice.blogspot.com/2007/07/nazek-al-malaika-poems.html>

Al-Malaika, N. (2009) *Nazik Al-Malaika*. available at <http://www.youtube.com/watch?v=0WmBNzFI8IA>

"Nazik al-Mala'ika." Encyclopedia of World Biography. 2008. Retrieved February 10, 2012 from Encyclopedia.com: <http://www.encyclopedia.com/doc/1G2-2506300112.html>

APPENDICES:

Appendix 2.1 Free Verse Poetry Handout

Appendix 2.2 Prose to Poetry example

Appendix 2.3 Poetry Reflection Checklist

Appendix 2.1: Free Verse Poetry Handout (front and back)*Free Verse Poetry***Nazik Al-Malaika نازك الملائكة**

is a well known poet from Iraq. Born in 1922 in Baghdad, Nazik's parents were both poetry, and she began writing when she was 10 years old.

She is known one of the most influential writers in the world of Arabic poetry. She is most known for being one of the first Arab writers to write poetry

in **Free Verse**. She wrote poetry that was not structured on specific rhyming scheme or rhythmic pattern.

**From Five Hymns to Pain by Nazik Al-Malaika**

It gives our nights sorrow and pain;
it fills our eyes with sleeplessness.
We found it on our way,
one rainy morning
and gave it, out of love,
a stroke of pity and a little corner
in our throbbing heart.

It never left or vanished from our way,
stalking us to the corners of the world.
If only we gave it no drop to drink,
that sad morning!

It gives our night sorrow and pain;
it fills our eyes with sleeplessness.

Why does this pain come to us?
Where does it come from?
From old it has dwelled in our dreams
and nurtured our rhymes.
For we are a thirsting mouth
by which, thriving, we are satisfied.

At last, we dragged it to the lake,
shattered it and scattered it to the waves,
leaving neither a sigh nor a tear,
thinking it would no longer afflict our smiles with
grief
or hide the bitter wails behind our songs.

Then we received a lovely scented rose,
sent by loved ones from across the seas.
What were we expecting from it?
Joy and happy contentment.
But it shook and began to flow with tears
over our sad-tuned fingers.
O pain, we love you!

Writing Free Verse Poetry

1. Separate the sentences of your poem into lines.
2. Decide which words you would like to keep and which you will remove. Change the order of the words if you would like. Think about what you want your poem to mean to someone who is reading it.
3. Split up the sentences into lines. Remove any punctuation if you would like. Consider how you want people to read your poem or how you would read it aloud to someone. Remember, Free Verse poetry does not have to follow any meter, rhyming pattern, line restrictions. Be creative!

Appendix 2.2 : Prose to Poetry Example (overhead projector)**The Library**

The library is full of books of all types. Some books are about real people and places all around the world. Other books are stories that authors wrote to transform readers to another world. These can be about adventures, love, family, and pain. I like to spend hours in the library getting lost between the towering shelves. I sometimes stay for so long, until the librarian finds me and tells me the library is closing. I pack up my books and let her know I'll be back tomorrow.

Separate the sentences into lines

The library is full of books of all types.
 Some books are about real people and places from all around the world.
 Other books are stories that someone wrote to transform readers to another world.
 These can be about adventures, love, family, and pain.
 I like to spend hours in the library getting lost between the towering shelves.
 I sometimes stay for so long, until the librarian finds me and tells me the library is closing.
 I pack up my books and let her know I'll be back tomorrow.

Decide which words you will remove from your poem

(words that are bolded will be removed, words that are italicized will be added)

The library **is** full of books **of all** *so many* types.
 Some **books are** about real people and places **from** all around the world.
Other books are stories **that someone wrote** to transform **readers** to another world.
These can be about adventures, love, family, **and** pain, *and life*.
I like to spend hours in the library getting lost between the towering shelves *for hours*.
 I **sometimes** stay for so long, **until** the librarian finds me **and tells me** the library is closing.
 I pack up my books **and let her know** I'll be back tomorrow.

Decide where to break up sentences into lines.

The library full of books // so many types.
 Some about real people // and places all around the world.
 stories to transform to another world.
 adventures, love, family, pain, // and life.
 lost between the towering // shelves for hours.
 I stay for so long, // the librarian finds me, // the library is closing.
 I pack up my books // I'll be back tomorrow.

Are you going to change the title?

My library
The library full of books
So many types.
Some about real people
And places all around the world.
Stories to transform to another world.
Adventures, love, family, pain,
And life.
Lost between the towering
Shelves for hours.
I stay for so long,
The librarian finds me,
The library is closing.
I pack up my books
I'll be back tomorrow.

Appendix 2.3: Poetry Reflection Checklist

Poetry	Agree	Disagree
I see value in reading poetry		
Like music, painting, and acting, poetry is a form of art.		
I think writing poems is difficult		
Anyone can write poetry		
Poetry is a chance to express my feelings, emotions, and opinions		
I consider myself a poet		

Lesson Plan 3: Poetry for Social Change

MINISTRY EXPECTATIONS:
Writing
Overall:

1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience

Specific:

1.1 identify the topic, purpose, and audience for a variety of writing tasks

1.2 generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies and print, electronic, and other resources, as appropriate

ENDURING UNDERSTANDING ADDRESSED:

There are a variety of ways to read and interpret poetry.

Poetry is a powerful art form.

Form and Content are closely related.

ESSENTIAL QUESTION(S) ADDRESSED:

Why is poetry a powerful art form?

How do different forms of poetry convey meaning?

Why do people interpret poems differently?

KNOWLEDGE :

- Poets can express their opinions about political and social issues through poetry.

SKILLS:

- Writing for an intended audience and with a specific purpose.
- Reading material and drawing the important information.

DIFFERENTIATED INSTRUCTION:

(Content/Product/Process/Environment)

- 1) *Readiness* – Teacher has evaluated student readiness through an anticipation guide and exit pass from previous classes to gain an understanding of how comfortable students are writing their own poetry.
- 2) *Interest* - Students will be presented with meaningful media material leading to awareness of diverse political and social issues.
- 3) *Learning Profile/Style* – This lesson is differentiated to target visual/spatial, verbal/auditory, self/intrapersonal, and social/interpersonal learning styles. Students will take part in group reading, individual written work, varied media including video and news articles, with support in learning from a graphic organizer.

ASSESSMENT TOOLS/ STRATEGIES USED:

(AforL, AasL, AofL)

- Teacher observation of discussion (AforL)
- Teacher observation of collaborative group work. (AforL)
- Exit pass, to be collected. Teacher will assess student knowledge of poetry performance. (AforL, AasL)

LEARNING GOALS:

Understanding how poetry can be useful in expressing political or social issues.

Writing poetry about a current world issue.

MATERIALS/RESOURCES/PRE-PLANNING:

- Material to play videos (tv or computer + projector)

AGENDA:

1. Greet students as they enter the room and go over the agenda.
2. Minds on: students will watch two poem

- Chalk and Chalkboard to put key words or brainstorming topics.
- Assignment Sheets
- Photographs
- New Articles
- Graphic Organizers
- Exit Pass

3. Teacher will provide students with a handout outlining the task for the day (5 minutes).
4. Students will brainstorm on the pictures they are given individually (5 minutes).
5. Students will work in expert groups reading and summarizing news articles (25 minutes).
6. Students will work individually writing a poem based on the image and article they are assigned (15 minutes).
7. Consolidation: Students will again watch one of the videos from the minds on activity. Students will complete an exit pass based on observations made (10 minutes).

MINDS ON: 10 minutes

- Minds on: video from TED talk, poet Suheir Hammad, “What I Will”
http://www.ted.com/talks/suheir_hammad_poems_of_war_peace_women_power.html
- A second poetry performance will be shown. Video from the TED talk by Emmanuel Jal “Forced to Sin” about child soldiers in Sudan. (Only poetry reading to be shown, without introduction.)
http://www.ted.com/talks/lang/en/emmanuel_jal_the_music_of_a_war_child.html
- Short discussion to follow. Poems can be politically motivated. Why? poets trying to express their passion for an issues, and spreading awareness. Discussion will be facilitated by teacher prompts including questions such as:
 - What are these poets expressing through their poems?
 - How is their passion evident?
 - How do the poets convince you that what they are talking about is important?

ACTION: 50 minutes**Free Verse Poem on a Social Justice Issue.**

Students will be writing a poem that focuses on a current political issue.

1. Students will be provided with a handout outlining their task. (Appendix 3.1) The class will read the assignment sheet together ensuring everyone understands the task.
2. Students will be working on article summaries and writing their poems for the duration of the class and will be sharing them with their learning circles in the second half of Lesson #5.
3. Teacher will provide students will one of five journalistic photographs and the accompanying news articles. (Appendix 3.2-Appendix 3.6) Before being given the article students will individually brainstorm the emotions they notice or the events they see in the photographs.
4. After individually brainstorming students will form expert groups with the students who have the same articles as they share their brainstorming results. Together the students will take turns reading the article aloud and summarize the article with the help of a graphic organizer (Appendix 3.7). Because the language is quite difficult students will be guided by the teacher to focus on the main points of the article.
5. Once the groups have summarized the articles together, students will work individually, writing their poems. They are to refer to the assignment sheet, and ask the teacher for any assistance required.
6. The teacher should circulate throughout the lesson ensuring that students are on task, clarifying any difficult language from the article and guiding the students in writing their poem.

CONSOLIDATION: 10 minutes

- Students will again be shown the poetry reading by Emmanuel Jay, being told to pay attention to the way he speaks, moves and projects his voice.

- Students will complete an exit pass (Appendix H) to be collected by the teacher to assess student understanding of performing poetry.

ACCOMMODATIONS & MODIFICATIONS: *E.g. IEP, ELL*

- Students will be given the chance to look up any words they do not understand, or ask the teacher to clarify any of the language in the articles
- English Language Learners may have modified articles if student collaboration is not enough assistance.
- If students require more time to complete the summary and writing the poem, teacher will assess if more lesson time is appropriate or if students will complete their work at home.

REFLECTION:

REFERENCES

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APPENDICES:

- Appendix 3.1 Free Verse Poetry for Social Change
- Appendix 3.2 – 3.6 Journalistic Articles and Photographs
- Appendix 3.7 Newspaper article Graphic Organizer
- Appendix 3.8 Exit Pass

Appendix 3.1: Poetry for Social Change (plus self and peer assessment sheets)**Free Verse Poetry for Social Change**

Poetry can be a powerful tool to express political issues, social injustices, and human right issues.

Using your understanding of **Free Verse Poetry** write a poem in free verse based on your assigned picture and newspaper article. Use your **observations** about the picture: What is happening in the picture? What can you tell about the political issue? After reading the article and summarizing it, you will write a poem about the issue that is taking place.

Your goal is to express the issue, the people involved, and any suffering that is taking place. You can use words and sentences from the article, and should add your own words to express emotions.

On _____ you will present your poem to a small group of your classmates. Before presenting your poem you are responsible for summarizing the article so that your group understands the issue.

You will provide feedback and peer assessment for each of your group members as well as a self-assessment of your own poem.

Self Assessment, Name:	
Summary. Did your summary clearly explain what is taking place and the people involved?	
Poem. Did your poem convey all aspects of the issue including who is involved, who is suffering, and the emotions they are feeling?	
Something you liked about your summary and poem:	Consider one area for improvement:

Peer Assessment #1 Name:	
Summary. Did the summary clearly explain what is taking place and the people involved?	
Poem. Did the poem convey all aspects of the issue including who is involved, who is suffering, and the emotions they are feeling?	
Something you liked about the summary and poem:	Give one suggestion for improvement:

Peer Assessment #2 Name:	
Summary. Did the summary clearly explain what is taking place and the people involved?	
Poem. Did the poem convey all aspects of the issue including who is involved, who is suffering, and the emotions they are feeling?	
Something you liked about the summary and poem:	Give one suggestion for improvement:

Peer Assessment #3 Name:	
Summary. Did the summary clearly explain what is taking place and the people involved?	
Poem. Did the poem convey all aspects of the issue including who is involved, who is suffering, and the emotions they are feeling?	
Something you liked about the summary and poem:	Give one suggestion for improvement:

Appendix 3.2: Journalistic Photograph and Article 1



What is going on in this picture? What emotions are the people expressing? What other conclusions can you make?

Driven Away by War, Now Stalked by Winter's Cold. By Rod Norland

February 2, 2012.

KABUL, Afghanistan — The following children froze to death in Kabul over the past three weeks after their families had fled war zones in Afghanistan for refugee camps here:

¶ Mirwais, son of Hayatullah Haideri. He was 1 ½ years old and had just started to learn how to walk, holding unsteadily to the poles of the family tent before flopping onto the frozen ridges of the muddy floor.

¶ Abdul Hadi, son of Abdul Ghani. He was not even a year old and was already trying to stand, although his father said that during those last few days he seemed more shaky than normal.

¶ Naghma and Nazia, the twin daughters of Musa Jan. They were only 3 months old and just starting to roll over.

¶ Ismail, the son of Juma Gul. “He was never warm in his entire life,” Mr. Gul said. “Not once.”

It was a short life, 30 days long.

These children are among at least 22 who have died in the past month, a time of unseasonably fierce cold and snowstorms. The latest two victims died on Thursday.

The deaths, which government officials have sought to suppress or play down, have prompted some soul-searching among aid workers here.

After 10 years of a large international presence, comprising about 2,000 aid groups, at least \$3.5 billion of humanitarian aid and \$58 billion of development assistance, how could children be dying of something as predictable — and manageable — as the cold?

“The fact that every year there’s winter shouldn’t come as a surprise,” said Federico Motka, whose German aid group, Welthungerhilfe, is one of the few at work in these camps, which aid workers call the Kabul informal settlements — since describing what they actually are, camps for displaced persons or war refugees, is politically sensitive. The Afghan government insists that the residents should and could return to their original homes; the residents say it is too dangerous for them to do so.

The deaths occurred at two of the largest camps, Charahi Qambar (8 cold-related deaths), and Nasaji Bagrami (14 such deaths). Both camps are populated largely with refugees who fled the fighting in areas like Helmand Province in the south. Some people have been in the camps for as long as seven years; others arrived in the past year.

“There are 35,000 people in those camps in the middle of Kabul, with no heat or electricity in the middle of winter; that’s a humanitarian crisis,” said Michael Keating, the United Nations humanitarian

coordinator in Afghanistan. “I just don’t think the humanitarian story is sufficiently understood here. You’ve got a lot of people who really are in dire straits.”

The United Nations and major relief groups last Saturday started what is called the Consolidated Humanitarian Appeal, asking donor groups and governments for \$452 million in aid for the coming year, a 22 percent decrease from last year’s appeal of \$582 million.

Far larger funds are separately available for development aid — nonemergency assistance to do things like build schools and infrastructure.

For many of the displaced people in Kabul’s camps, however, international humanitarian policy subjects them to a pitiless Catch-22.

The camps do not qualify for development aid because they are viewed as temporary facilities — and many Afghan officials oppose their presence. On a practical level, pouring aid into the camps would encourage people to stay in them, and perhaps draw more people there as well.

On the other hand, because the camps have been in a state of “chronic emergency,” most aid donors view that as, by definition, no longer a humanitarian crisis. “People seem to think you can’t call it an emergency if it’s going on for 10 years,” said Julie Bara of Solidarités International, a French group that has had a limited program of emergency food aid and sanitation in the camps, “but in fact it is.”

Her organization surveyed mortality rates in the camps in recent months. Among children under 5, Ms. Bara said, the camps’ death rate is 144 per 1,000 children, stunningly high even for Afghanistan, which already has the world’s third highest infant mortality rate. That means that one out of every seven children in the Kabul camps will not survive until his or her sixth birthday.

All of the 22 children known to have died were under 5.

Normally, Kabul’s winters are mild for a city in a mountainous country, but not this year. It was the coldest January in 20 years, according to Mohammad Aslam Fayaz, deputy director of the national disaster office. Most nights, temperatures have been dropping below 20 degrees. “There is no clear strategy to help these people,” said Mohammad Yousef, the director general of Aschiana, a well-respected Afghan aid group that provides education and other services in 13 of the camps. “They don’t have access to anything — health, education, food, sanitation, water. They don’t even have an opportunity for survival.”

Aschiana provides four teachers to the Charahi Qambar camp, where they are the only regular humanitarian presence. Residents say there used to be food distributions by the World Food Program in the camp, but that stopped last year. A food program spokeswoman, Silke Buhr, said the agency currently provided food deliveries in Kabul only to vulnerable groups like widows and the disabled.

In the worst-hit camps, even if the men can find work as day laborers or street peddlers, the pay is so scant that they have to choose between buying food or fuel, usually firewood. “You won’t die of hunger, but you will die of cold,” as one father put it.

When it comes to children, however, that is not strictly true. Poorly fed children are much more likely to succumb to hypothermia and disease.

Last month, Kabul suffered two heavy snowstorms, on Jan. 15 and 22, which added wet conditions to the miseries of the camps' residents, since their dwellings are tents or mud-wall shanties with canvas or plastic roofs. The combination of damp and cold proved deadly.

Mirwais's father, Mr. Haideri, was awoken by the 5 a.m. call to prayer at the Charahi Qambar camp on Jan. 15 and found his son stiff as a board. "His color was dark, like when a leaf is frozen; you know it is frozen just by looking at it," he said.

His wife and he have five surviving young children. "My wife keeps telling me, 'You have to do something to save our other children, who will die in this cold,' " he said. "What can I do?"

That same day in the same camp, Mr. Ghani found his son Abdul Hadi with a fever; when they called for an ambulance, the rescue workers refused to come. "They told me it was too cold," he said. Abdul Hadi bedded down under a blanket with his mother, but there was no heat in their hut, and the mud under them was wet. When his parents tried to rouse him late that night, Mr. Ghani said, "He was frozen stiff."

In the Nasaji Bagrami camp, where 14 deaths from cold were reported, according to a camp representative, Mohammad Ibrahim, there were two families that each lost two children.

Born on the same day, the identical twins Naghma and Nazia died on the same night, Jan. 15-16.

The children who died had been tucked up under blankets, sleeping with family members. But camp residents explained that what happens is that very small children are often physically unable to keep blankets pulled tightly around them, and are too young to ask for help. So if there is no fire and they fall asleep, they die.

"Adults know how to keep warm, but the little ones do not," said Mualavi Musafer, a mullah at the Charahi Qambar camp. His nephew was one of the children who died from the cold, he said.

Mohammad Ismail, a refugee from the Sangin district, one of the worst places in Helmand Province, also lost two children, one to the first snowstorm — his daughter Fawzia, 3 — and one to the second — his son, Janan, 5. Now he and his wife have two surviving children, a baby and their eldest child, 7-year-old Tila.

"The whole night they cry because of the cold," Mr. Ismail said. "Tila misses her brother especially." Her brother and sister are buried without formal headstones in a patch of wasteland that has become the Nasaji Bagrami camp cemetery. Tila knows the place. "She goes there every day to see her brother," her father said.

Appendix 3.3: Journalistic Photograph and article 2



What is going on in this picture? What emotions are the people expressing? What other conclusions can you make?

Born in Unity, South Sudan is Torn Again by Jeffrey Gettleman.

January 12, 2012

PIBOR, South Sudan — The trail of corpses begins about 300 yards from the corrugated metal gate of the United Nations compound and stretches for miles into the bush.

There is an old man on his back, a young woman with her legs splayed and skirt bunched up around her hips, and a whole family — man, woman, two children — all facedown in the swamp grass, executed together. How many hundreds are scattered across the savannah, nobody really knows.

South Sudan, born six months ago in great jubilation, is plunging into a vortex of violence. Bitter ethnic tensions that had largely been shelved for the sake of achieving independence have ruptured into a cycle of massacre and revenge that neither the American-backed government nor the United Nations has been able to stop.

The United States and other Western countries have invested billions of dollars in South Sudan, hoping it will overcome its deeply etched history of poverty, violence and ethnic fault lines to emerge as a stable, Western-friendly nation in a volatile region. Instead, heavily armed militias the size of small armies are now marching on villages and towns with impunity, sometimes with blatantly genocidal intent.

Eight thousand fighters just besieged this small town in the middle of a vast expanse, razing huts, burning granaries, stealing tens of thousands of cows and methodically killing hundreds, possibly thousands, of men, women and children hiding in the bush.

The raiders had even broadcast their massacre plans.

“We have decided to invade Murleland and wipe out the entire Murle tribe on the face of the earth,” the attackers, from a rival ethnic group, the Nuer, warned in a public statement.

The United Nations, which has 3,000 combat-ready peacekeepers in South Sudan, tracked the advancing fighters from helicopters for days before the massacre and rushed in about 400 soldiers. But the peacekeepers did not fire a single shot, saying they were greatly outnumbered and could have easily been massacred themselves.

The attack was presaged by a fund-raising drive for the Nuer militia in the United States — a troubling sign that behind the raiders toting Kalashnikovs and singing war songs was an active back office half a world away. Gai Bol Thong, a Nuer refugee in Seattle who helped write the militia’s statement, said he had led an effort to cobble together about \$45,000 from South Sudanese living abroad for the warriors’ food and medicine.

“We mean what we say,” he said in an interview. “We kill everybody. We are tired of them.” (He later scaled back and said he meant they would kill Murle warriors, not civilians.)

Such ethnic clashes were unnervingly common here in 2009, before the final push for independence. More ominous than the small-scale cattle raids that have gone on for generations, the attacks often seemed like infantry maneuvers, fueling accusations that northern Sudanese leaders had shipped in arms to destabilize the south.

But southerners seemed to rally together as the historic referendum on independence from the north drew near. The exuberance brought reconciliation. Major ethnic clashes all but disappeared.

The respite was short lived. Fighting broke out almost immediately along the border between north and south. Then, only a month after South Sudan celebrated its independence last July with a new national anthem and a countdown clock that blared “Free at Last,” Murle fighters killed more than 600 Nuer villagers and abducted scores of children. That attack set this month’s massacre into motion.

The makeshift medical clinic here in Pibor now stinks of decaying flesh. It is full of Murle children with bullet holes drilled through their limbs. Many have trudged for days to get here, through swamps and murky rivers, and their wounds are suppurating and gangrenous. The doctors take one look and whisper the word: amputation.

South Sudan’s government has been extremely reluctant to wade into these feuds, because the government itself is a loosely woven tapestry of rival ethnic groups that fought bitterly during Sudan’s long civil war. The Nuer are a crucial piece of the governing coalition, and the Lou Nuer, the subgroup that led the raid on Pibor, supply thousands of soldiers to South Sudan’s army.

“Nuer fighting Nuer?” said a Western diplomat in South Sudan, considering the complications of a military intervention to stop the massacre. “That would be explosive.”

The government has tried to broker peace talks between the Lou Nuer and the Murle, but the negotiations broke down in early December, when the Murle refused to give back abducted children. Nuer leaders then reconstituted the White Army, a fearsome force of Nuer youths that massacred thousands during the 1990s. “We had been begging the government to protect us from the Murle, and they didn’t,” said Mr. Thong, the Nuer organizer in Seattle. The decision was then simple, he said: “to make revenge.”

The government said it was planning a major disarmament campaign for the area, once the rains stopped. Until then, “there’s no justification for anyone to take the law into their own hands,” said South Sudan’s military spokesman, Col. Philip Aguer.

As thousands of Nuer fighters poured into Pibor on Dec. 31, United Nations military observers watched them burn down Murle huts and then march off, in single file lines, into the bush, where many Murle civilians were hiding. Murle leaders have complained that they were abandoned in their hour of need. Neither government forces nor the United Nations peacekeepers left their posts in Pibor to protect the civilians who had fled, and it appears that many Murle were hunted down.

Hilde F. Johnson, head of the United Nations mission in South Sudan, said the peacekeepers had warned residents that the fighters were coming. But she argued that the United Nations troops had little choice

but to stay on the sidelines. “Protection of civilians in the rural areas and at larger scale would only have been possible with significantly more military capacity,” she said.

The rampage continued until Jan. 3, but the number of dead is far from clear. Joshua Konyi, Pibor’s county commissioner and a Murle, said more than 3,000 had died. Several United Nations officials said they doubted that the numbers were that high because so many people had fled Pibor before the attack, but they agreed that scores, if not hundreds, were killed.

“There are bodies everywhere,” said one United Nations official who was not allowed to speak publicly. “It’s a big area, so I wouldn’t be surprised by 1,000.”

Many survivors spoke of seeing dozens killed in front of their eyes. One spindly Murle woman named Ngadok was shot in the leg as she fled with her 6-year-old son cinched to her back. After she fell, she said, the Nuer raiders stood over her and executed her boy.

“I’m not thinking about anything now,” she said, staring blankly at the white canvas walls of the makeshift medical clinic. “My child is dead.”

Murle fighters are regrouping and have already hit several villages, killing dozens. And it may not be purely about revenge. The Murle survive off cows, and Mr. Konyi said the community had lost more than 300,000.

A helicopter flies low over the savannah, about 20 miles north of Pibor, and the emerald green grass suddenly turns white, brown and black. Down below are cows, thousands and thousands of them, a huge mass of animals as far as the eye can see. These are the Murle cattle, driven by thin young men who look up quizzically at the helicopter, slowly making their way back to Nuerland.

Appendix 3.4: Journalistic Photograph 3



What can you tell about what is happening in this picture? What is the issue that is going on and why is it important?

In Brazil, Fears of a Slide Back for Amazon Protection by Alexei Barrionuevo

January 24th 2012 SÃO PAULO, Brazil — Brazil has made great strides in recent years in slowing Amazon deforestation and showing the world it was serious about protecting the mammoth rain forest.

The rate of deforestation fell by 80 percent over the past six years, as the government carved out about 150 million acres for conservation — an area roughly the size of France — and used police raids and other tactics to crack down on illegal deforesters, according to both environmentalists and the government. Brazil's former environment minister, Marina Silva, became an internationally respected defender of the Amazon. She ran for president in 2010 on the Green Party ticket and won 19.4 percent of the votes.

But since Dilma Rousseff was elected president in late 2010, there have been signs of a shift in the government's attitude toward the Amazon. A provisional measure now allows the president to decrease the lands already created for conservation. The government is granting more flexibility for large infrastructure projects during the environmental licensing process. And a proposal would give Brazil's Congress veto power over the recognition of indigenous territories.

“What is happening in Brazil is the biggest backsliding that we could ever imagine with regards to environmental policies,” said Ms. Silva, who now devotes her time to environmental advocacy.

Now, a bill seeking to overhaul the 47-year-old Forest Code, a central piece of environmental legislation, is the most serious test yet of Ms. Rousseff's stance on the environment.

The debate over the law has revealed the stark disconnect between a population that is increasingly supportive of conserving the Amazon and a Congress in which agricultural interests in the country's rural north and northeast still hold sway. The furor comes as Brazil is set to hold a United Nations conference on sustainable development in Rio de Janeiro in June.

Before taking office last January, Ms. Rousseff promised to veto any revision of the Forest Code that granted amnesty to landowners who had previously deforested illegally. Then her government negotiated a version of the code, approved by the Senate in December, that would give amnesty to farmers who broke the law before 2008 — provided they agreed to plant new trees. The House is expected to debate the legislation once again in March, with Ms. Rousseff holding final veto power.

The fight over the Forest Code has stoked the age-old struggle over development versus conservation in Brazil, a country that bears the weight of international pressure to protect the Amazon from deforestation because its sheer scale could affect global climatic conditions. Ms. Rousseff, a former energy minister, has so far flashed a more pro-development stance, environmentalists say, shifting the balance from the administration of her predecessor, Luiz Inácio Lula da Silva, who appointed Ms. Silva.

Agriculture represents 22 percent of Brazil's gross domestic product. The so-called ruralists in Congress say that the old code is holding back Brazil's agricultural potential and that it needs updating to allow

more land to be opened up to production. Environmentalists counter that there is already enough land available to double production and that the proposed changes would open the door to a surge in deforestation.

Last May, the House approved a more sweeping amnesty for those who had illegally deforested, outraging environmentalists and scientists. It did not help that the deputies refused to receive a group of respected Brazilian scientists that issued a report condemning the changes.

“In the House, there was very little consultation with scientists,” said Carlos Nobre, a scientist at Brazil’s National Institute for Space Research who specializes in climate issues. Still, he said, scientists “waited too long to realize that the House wanted to radically change the Forest Code, creating a broad and unrestricted license to deforest.”

Ms. Silva, who was raised in the Amazon, resigned in 2008 after a backlash by rural governors to restrictions on illegal deforestation she had put in place. But she left what environmentalists consider an effective policy to control Amazon deforestation. Among other tactics, Mr. da Silva’s government used satellite images to home in on deforesters, organized police raids and blacklisted the worst offenders.

“The ruralists have pushed so much to change the Forest Code because the government actually started enforcing it under Marina Silva,” said Stephan Schwartzman, director for tropical forest policy at the Environmental Defense Fund in Washington.

The vote in the House showed how heavily represented the less developed north and northeast are in Brazil’s Congress, a relic of the military dictatorship.

“The skewed proportional representation in Brazil has shown that the environmentalists have much less power in Congress than they have in public opinion,” said Gilberto Câmara, director of the National Institute for Space Research, which monitors Amazon deforestation.

Days after the House vote last May, a poll by Datafolha showed that 85 percent of Brazilians believed the reformed code should prioritize forests and rivers, even if it came at the expense of agricultural production.

After weeks of debate, the bill the Senate approved in December was somewhat more palatable to environmentalists. Rather than outright amnesty for past illegal deforestation, the Senate version lets farmers replant to avoid fines. The legislation now goes back to the House.

“We have to reconcile the generation of income with sustainability,” Izabella Teixeira, the current environment minister, said after the vote.

For Marcos Jank, president of the Brazilian Sugarcane Industry Association, a major reason to change the code is to legalize countless Amazon properties lacking land titles that have complicated the tracking of illegal activity. “When you have a Forest Code that legalizes land titles, then that has the effect of reducing deforestation, not increasing it,” he said.

The government claims the code will reforest about 60 million acres, much of it in the Amazon, which the Environment Ministry calls “the largest reforestation program in the world.” But who will pay for all those new trees? And will the government enforce the replanting requirements?

“The small producers don’t have the money to replant,” Mr. Jank said. “You need to develop programs to help them.”

There are also questions about the size of lands being exempted from the legal requirement to preserve 80 percent of the trees in Amazon properties. The new law would exempt “small” properties of up to four “fiscal modules,” which in the Amazon are almost 1,000 acres combined.

“That is a large property in any part of the world,” Mr. Nobre said. “I see great risk here if this definition is maintained.”

Despite the concerns, there is no denying that deforestation in Brazil, driven largely by clearing land for inefficient cattle grazing, has been on a downward trend. Beyond that, a new generation of satellites over the next two years will give Brazil access to images from seven satellites, up from the current two.

If people abide by the law — a big if — Mr. Câmara and other scientists are predicting that the Brazilian Amazon has a chance by 2020 to become a “carbon sink,” in which the amount of forest being replanted is larger than the amount being deforested.

“President Rousseff is extremely aware of this,” Mr. Câmara said. “When I told her, she almost fell off her chair.”

But to make that happen, “there has to be very strong government financing and support for people to recover the forest,” he said.

Appendix 3.5: Journalistic Photo and Article 4



What is going on in this picture? What emotions are the people expressing? What other conclusions can you make?

U.N. Says Somalia Famine Has Ended, but Warns That Crisis Isn't Over

by Jeffrey Gattleman

February 3rd 2012

GENEINA, Sudan — The United Nations said on Friday that the famine that has killed tens of thousands of people in Somalia this past year has ended, thanks to a bumper harvest and a surge in emergency food deliveries.

But conditions are still precarious, United Nations officials warned, with many Somalis dying of hunger and more than two million still needing emergency rations to survive.

“The crisis is not over,” said José Graziano da Silva, director general of the Food and Agricultural Organization of the United Nations, who just returned from Somalia.

Somalia has lurched from disaster to disaster in the past 21 years, since the central government basically collapsed. Year after year it is ranked as one of the poorest, most violent countries, plagued by warring militias, bandits, warlords and pirates.

Last year, a punishing drought killed livestock and turned once-fertile farms into fields of dust. Malnutrition and death rates soared, and hundreds of thousands of impoverished Somalis embarked on desperate treks across the desert, seeking help. Some starving mothers arrived at refugee camps in Kenya with dead children strapped to their backs. The few working hospitals in Mogadishu, Somalia's capital, were soon so besieged with dying people that they resembled morgues.

The United Nations is careful about using the word famine, and in the past 20 years, only a few humanitarian emergencies have qualified, including in Sudan in 1998, Ethiopia in 2001 and Niger in 2005.

But in July, the United Nations declared a famine in Somalia, based on malnutrition and death rates, and said that the country was suffering its worst drought in more than 60 years. By early fall, the United Nations calculated that tens of thousands of people, mostly children, had starved to death or succumbed to malnutrition-related illnesses like measles.

The Shabab militant group made matters even worse. A vehemently anti-Western Islamist militia that controls large parts of southern Somalia, the Shabab banned most Western aid agencies from entering their territory and blocked starving villagers from fleeing famine zones. Shabab gunmen also warehoused sick people in their own refugee camps, which were visited by emissaries from Al Qaeda.

Still, aid agencies did not give up. The United Nations helped raise more than \$1 billion for relief efforts across the region, and aid workers increased deliveries to areas controlled by Somalia's weak transitional government and its allies. On top of that, heavy rains later in the fall replenished desiccated hinterlands, leading to a bountiful harvest. By November, famine conditions began to ease in some parts of the country.

Aid organizations are now focusing on recovery efforts, such as distributing seeds and digging irrigation canals.

“We can’t avoid droughts, but we can put measures in place to try to prevent them from becoming a famine,” Mr. Graziano da Silva said.

Heavy fighting, though, continues to roil much of the country. Thousands of Kenyan and Ethiopian soldiers recently poured into Somalia, ostensibly to fight the Shabab, though many analysts fear the Kenyans and Ethiopians are simply trying to carve out buffer zones to serve their own commercial interests.

At the same time, African Union troops are battling the Shabab on Mogadishu’s outskirts, and relentless shelling continues to kill civilians.

“The situation in Somalia is still in the throes of its worst humanitarian crisis in decades,” said Senait Gebregziabher, the head of operations in Somalia for Oxfam, an international aid organization. “The gains made so far could be reversed if the conflict worsens.”

“The world shouldn’t turn its back on Somalia,” she added, “solely because statistics say there is no longer a famine.”

Appendix 3.6: Journalistic Photograph and article 5



What is going on in this picture? What emotions are the people expressing? What other conclusions can you make?

In Biting Cold, Protesters Pack the Center of Moscow by Ellen Barry and Andrew E. Kramer

February 4th 2012

MOSCOW — Antigovernment protesters managed to gather a third huge crowd in the center of Moscow on Saturday, undeterred by the arctic cold or by the near certainty that Vladimir V. Putin will win a six-year presidential term next month.

This time, the Russian authorities were prepared, organizing a simultaneous, and also huge, rally in defense of Mr. Putin. Speakers there issued dire warnings of the possible consequences of continued protest: revolution and the breakup of the country.

The sun was a remote white disk above the horizon, and the temperature was measured at minus 4. Demonstrators, swaddled in fur hats and parkas, hopped to keep their feet from freezing.

By the end of the frigid day, it appeared that antigovernment demonstrations had not lost momentum and could continue into the spring. If they do, they will pose an unexpected challenge to Mr. Putin, who has never faced sustained public opposition in his 12 years as the country's paramount leader.

"It's clear nothing will change, but at least we can demonstrate — six months ago nobody could have imagined it in Moscow," said Marina V. Segupova, 28, an interior decorator who was wearing a scarf encrusted with white from her frozen breath. "We want the military and the police to come over to our side. We will show our good will; we will show that we're kind."

"We are a snowball," she said, "and we are rolling."

The city's authorities said the antigovernment crowd on Saturday was larger than at either of the two similar rallies in December, and they estimated that about 36,000 people were there. Organizers gave an estimate of 120,000.

With precisely a month left before presidential elections, polls show that Mr. Putin, who is currently prime minister, is far ahead of his four rivals in the race, and has a good chance of breaking the 50 percent barrier to win in a first round. If he falls short of that, he would be almost certain to win in a second round three weeks later, though the process would cast doubt on the strength of his public mandate.

The protest movement, meanwhile, has not coalesced into a coherent political force. It lacks leaders willing or able to challenge Mr. Putin, still by far the country's most popular politician. Maksim Trudolyubov, the editorial editor of Vedomosti, a daily newspaper, said the protests' major impact was to broadcast a message that Mr. Putin could not continue to rule in the same highly centralized style.

"We are standing at a really important threshold for this country," Mr. Trudolyubov said in an interview. "Right now, if nothing extraordinary happens — a black swan, or something — he is of course the

president in March. But in March, he will be a very different president, a president with a different level of legitimacy.”

This series of demonstrations was set off by parliamentary elections on Dec. 4, which were widely condemned as fraudulent. Many participants say, though, that the upwelling of anger dates to September, when Mr. Putin revealed his plans to return to the presidency in the spring, replacing his protégé, Dmitri A. Medvedev.

The announcement was meant to buoy the mood in the electorate, but had the opposite effect, especially among urban, middle-class voters who are yearning for a competitive political system. Mr. Putin served as president from 2000 to 2008 and can legally serve two more terms.

Top officials were initially silent about the December protests, but on Saturday the government had taken an assertive approach, organizing pro-government demonstrations in several large cities as a counterweight.

The police said the pro-government rally in Moscow drew 138,000 people, though journalists there said the number was greatly exaggerated. The nightly news featured the event as its lead story.

Speakers condemned the antigovernment protesters, who were referred to at different points as “traitors” and “Bolotnaya snot,” after their gathering place at Bolotnaya Square. Participants carried signs reading “We don’t need an Arab Spring!” and “No to Orange Revolutions,” a reference to the 2004 pro-Western Orange Revolution in Ukraine, which is widely seen here as orchestrated by the United States.

One speaker singled out the new American ambassador, Michael A. McFaul, who has been accused of coming to Russia to touch off a revolution.

“We say no to the destruction of Russia,” Sergei Kurginyan, a political scientist, said from the stage. “We say no to the American Embassy, where these terribly degraded people turn for help. As soon as Michael McFaul arrived, they went there in an organized crowd, like cows to a watering place. We say to this: No, no, and again no!”

Mr. Putin later said he was surprised and pleased with the turnout at the pro-government event. He acknowledged, answering a journalist’s question, that some state workers might have been prompted to attend by their employers, but said the gathering was far too large to be attributed to administrative pressure.

“It is completely obvious that people just came out to express their opinion, and that position is that they support what we are doing,” Mr. Putin said, in comments carried by the Interfax news agency.

Many pro-government demonstrators arrived on buses, and several refused to comment on why they were there. Anatoly Komarov, 65, said he came because “my heart called me.”

“I remember how we lived in 1960 and 1991,” he said, adding that he feared the country would be drawn into another revolution. “Russia is a successful country. I have a good financial situation; my pension is 12,000 rubles,” or about \$400 a month.

“To you this is a ridiculous sum,” he added, “but for me, it is enough.”

Protest leaders on both sides had feared Saturday’s cold would keep people away. Cellphones and tape recorders malfunctioned, fingers went numb after a few seconds’ contact with the air, and exposed cheeks tingled with the sensation that Russians call “needles.”

At the antigovernment gathering, some protesters were dressed as condoms, in sly reference to Mr. Putin’s caustic comment that the white ribbons that symbolize their movement resembled condoms.

There were moments of self-conscious humor: Sergei Udaltsov, the leader of a fringe leftist political group, said in a speech that the movement should not be labeled a middle-class revolt. “We are not revolutionaries in mink coats!” he shouted. Just then, a woman in the crowd, wearing a mink coat, yelled, “I am!”

Many participants admitted that they found it hard to predict what would happen after the presidential elections, and their goals seemed murky. Some marchers said they hoped new presidential elections would be called in a year or two.

Galina Venediktova, 56, arrived at the rally in a fur coat and pink hat. A retired accountant, she said dissatisfaction over the December parliamentary elections had released frustration that had built up over many years about teacher salaries, health care and corruption.

“When Medvedev came, he was promising a lot, and people thought, ‘O.K.,’ but for four years, nothing has changed,” she said. “Then Putin says, ‘It’s enough, I’m coming back.’ But he is worse — he hasn’t even promised anything.

“So that was like the last drop, when he said, ‘O.K., I’m coming back,’ ” she said. “O.K., we have had enough.”

Appendix 3.7: Graphic Organizer (front and back)**Article Graphic Organizer**

Fill in the information in point form

Who?	
What?	
Where?	
When?	
Why?	
How?	
What other important information is in the article?	

Complete the summary in full sentences

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Appendix 3.8: Exit Pass, Performing Poetry

List 3 things you found to be effective about this poetry performance:

1.

2.

3.



Lesson Plan 4: Protesting through Songs

MINISTRY EXPECTATIONS:
Reading and literature Studies
Overall:

1. Reading for meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning
2. Understanding form and style: recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning

Specific:

- 1.1 Variety of Texts: read a variety of student- and teacher-selected texts from diverse cultures and historical periods, identifying specific purposes for reading.
- 2.1 Text forms. Identify a variety of characteristics of literary informational, and graphic text forms and explain how they help communicate meaning

ENDURING UNDERSTANDING ADDRESSED:

Poetry is a powerful art form.
Form and Content are closely related.
There are a variety of factors that impact meaning and interpretation

ESSENTIAL QUESTION(S) ADDRESSED:

How are form and content related?
How do different forms of poetry convey meaning?
Why is poetry a powerful art form?

KNOWLEDGE :

- Understanding different forms of poetry and how they are effective
- Understanding the power of songs and poetry in uniting people and creating awareness.

SKILLS:

- Interpreting and analyzing poetry in the form on song lyrics
- Reading comprehension. Understanding what is being said, and what is implied through written work.

DIFFERENTIATED INSTRUCTION:

(Content/Product/Process/Environment)

- 1) *Readiness*- Student readiness has been assessed through observation and consolidation activities in previous lessons. In lesson #2 students indicated their readiness relating to writing poetry, and understanding poetry as an art form through the Poetry Reflection Checklist.
- 2) *Interest* – Students are presented with meaningful material on topics and issues that relate to their lives (issues of racial inequalities). The content is suitable for students who have a particular interest in music, and is a cross-curricular lesson.
- 3) *Learning Profile/Style* – This lesson is designed to target learners who are visual, verbal, musical, intrapersonal and interpersonal through varied activities. Strategies include content related questions, class discussion, and individual work with support from a Cloze reading activity, and a question generating handout.

ASSESSMENT TOOLS/ STRATEGIES USED:

(AforL, AasL, AofL)

- Teacher observation and anecdotal comments during brainstorming. Students who are not participating in discussion may be called upon to respond if suitable. (AforL)
- Questions generated by students will be collected for feedback and comments (AforL, AasL).
- Exit pass, to be collected by the teacher to assess student understand and knowledge gained.

LEARNING GOALS:

Understanding the power that poetry can have in uniting people, in the form of a song as a powerful art form.

MATERIALS/RESOURCES/PRE-PLANNING:

- Tv or projector and computer to play video from youtube.
- “The Hurricane” movie and tv.
- Cloze reading activity (Appendix 4.1)
- Discussion questions handout (Appendix 4.2)
- Exit Pass (Appendix 4.3)

AGENDA:

1. Greet students as they enter the class and go over the agenda.
2. Minds on (5 minutes) “The Hurricane” video
3. Action: Cloze reading and discussion to follow (40 minutes)
4. Action: Generating Discussion questions (20 minutes)
5. Consolidation: 5 minutes

MINDS ON: 5 minutes

- Show first part of “The Hurricane” trailer: <http://www.youtube.com/watch?v=YTzvLMUfwB8>, to give students a brief look at the story of Rubin Carter, who will be discussed throughout the lesson.

ACTION: (60 minutes)

- As a class the song “The Hurricane” will be discussed, and interpreted as both a poem and media item.
 1. Cloze reading activity, “The Hurricane” by Bob Dylan. (Appendix 4.1). (10 minutes)
 2. After listening to the entire song, the students will engage in a discussion, with questions that check for reading comprehension. These will include: (about 10 minutes)
 - What is this song about? Who are the people involved?
 - What injustices does Bob Dylan describe in this song?
 - What does Bob Dylan think about these events?
 - Who's side is Bob Dylan on?
 - Why was the trial unfair?
 - What type of social inequality is Bob Dylan bringing awareness to?
 - What are some specific lines from the song that indicate that the song is about racial injustices?
 3. Students will be presented with the concept of a protest song and how it relates to poetry, connecting it to the social justice poetry they explored and wrote in lesson 3.
 4. As a class the song will be analyzed: (10 minutes)
 - Students will be asked to look at the rhyming scheme. Does the rhyming pattern change? How does this affect the flow of the song when listening to it? How is this different from Free Verse Poetry?
 - Is there any repetition of material? Why might Bob Dylan have chosen to do this?
 - What literary devices do you notice? (some examples include metaphor: “The trial was a pig-circus”, simile: “While Rubin sits like Buddha in a ten foot cell”)
 5. The teacher will prompt students with more open ended questions, which will allow students to explore this form of poetry (5-10 minutes)
 - How does this compare to the poems from last lesson?
 - Do you consider song lyrics to be poetry?
 - Do you think a song is more effective than a poem to convey someone's political beliefs and create awareness?
 - Does this song seem biased at all? Are all sides of the story presented? (After discussion around this topic the teacher may tell the students that much of what Bob Dylan says in the song is exaggeration of facts)
 6. Students will be shown a clip of protestors from the film “The Hurricane” and will be asked how this song might have influenced people's awareness on the issue and affected protest efforts.
- Students will be told to come up with three discussion questions based on “The Hurricane”, the issues that

surround it, or the historical events that took place. (Appendix 4.2) (last 20 minutes of action)

1. After students appear to have come up with three thoughtful discussion questions (no more than 5 minutes) they will be put into groups of three.
2. Students will discuss the questions they have come up with with their group members and record some of their responses.
3. In the last 10 minutes each group will choose one of their discussion questions and what the group came up with in response to share with the class. Other students can add any comments.

CONSOLIDATION: 5 minutes

- Students will be given an exit pass to fill out (Appendix 4.3) asking them to list 3 current songs that explore social justice issues in a similar way to the race issues explored in “The Hurricane”.
- Students should be reminded that during the next day's lesson they will be presenting their social justice free verse poems to a small group of their peers to gain peer feedback and self-assessment. These poems can be used in their summative portfolio assignment.

ACCOMMODATIONS & MODIFICATIONS: *E.g. IEP, ELL*

- ELL students may be provided with subtitles for video clips to be shown.
- The Cloze reading activity can be provided with all words filled out for ELL learners where necessary.
- Students who are not comfortable engaging in oral discussion can journal their thoughts and opinions to share with their teacher.

REFLECTION:

REFERENCES:

Abraham, M. Et Al (Producer), & Jewison, M. (Director). (1999) *The Hurricane* [Motion Picture]. United States: Universal Studios.

Dylan, B. & Levy, J. (1975). *The Hurricane*. On *Desire* [CD]. New York: Columbia Records.

APPENDICES:

Appendix 4.1 The Hurricane Cloze Reading

Appendix 4.2 Generating Discussion Questions

Appendix 4.3 Exit Pass

Appendix 4.1: The Hurricane Cloze Reading**“The Hurricane” by Bob Dylan**

Pistols shots ring out in the bar room night
Enter Patty Valentine from the upper hall
She sees the bartender in a pool of blood
Cries out "My God they killed them all"
Here comes the story of the _____
The man the _____ came to blame
For something that he never done
Put him in a _____ but one time he could-a been
The champion of the world.



Three bodies lying there does Patty see
And another man named Bello moving around mysteriously
" _____ " he says and he throws up his hands
"I was only robbing the register I hope you understand
I saw them leaving" he says and he stops
"One of us had better call up the cops"
And so Patty calls the _____
And they arrive on the scene with their red lights flashing
In the hot _____ night.

Meanwhile far away in another part of town
Rubin Carter and a couple of _____ are driving around
Number one contender for the middleweight crown
Had no idea what kinda shit was about to go down
When a cop pulled him over to the side of the road
Just like the _____ before and the _____ before that
In Patterson that's just the way things go
If you're black you might as well not _____ up on the street

'Less you wanna draw the heat.

Alfred Bello had a partner and he had a rap for the corps
Him and Arthur Dexter Bradley were just out _____ around
He said "I saw two men running out they looked like middleweights
They jumped into a _____ car with out-of-state plates"
And Miss Patty Valentine just nodded her head
Cop said "Wait a minute boys this one's not dead"
So they took him to the _____
And though this man could hardly see
They told him that he could identify the _____ men.

Four in the morning and they haul Rubin in
Take him to the hospital and they bring him _____
The wounded man looks up through his one dying eye
Says "Wha'd you bring him in _____ for ? He ain't the guy !"
Yes here comes the story of the _____
The man the _____ came to blame
For something that he never done
Put him in a _____ but one time he could-a been
The champion of the world.

Four months later the ghettos are in flame
Rubin's in South America _____ for his name
While Arthur Dexter Bradley's still in the robbery game
And the cops are putting the screws to him looking for somebody to _____
"Remember that murder that happened in a bar ?"
"Remember you said you _____ the getaway car?"
"You think you'd like to play ball with the law ?"
"Think it might-a been that _____ you saw running that night ?"
"Don't forget that you are white".

Arthur Dexter Bradley said "I'm really not sure"
Cops said "A boy like you could use a _____
We got you for the motel job and we're talking to your friend Bello
Now you don't wanta have to go back to _____, be a nice fellow
You'll be doing society a favor
That sonofabitch is brave and getting _____
We want to put his ass in stir
We want to _____ this triple murder on him
He ain't no Gentleman Jim".

Rubin could take a man out with just one punch
But he never did like to talk about it all that _____
It's my _____ he'd say and I do it for pay
And when it's over I'd just as soon go on my way
Up to some _____
Where the trout streams flow and the air is nice
And ride a horse along a trail
But then they took him to the _____
Where they try to turn a man into a mouse.

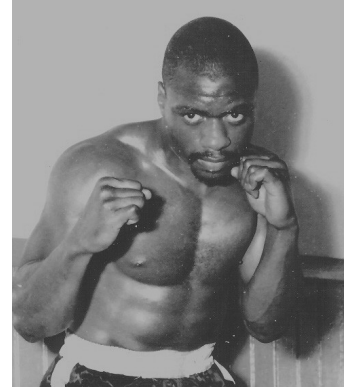
All of Rubin's cards were marked in advance
The trial was a pig-circus he _____ had a chance
The judge made Rubin's witnesses drunkards from the slums
To the white folks who watched he was a _____ bum
And to the black folks he was just a crazy nigger
No one doubted that he pulled the trigger
And though they could not _____ the gun
The DA said he was the one who did the deed
And the all-white jury _____.

Rubin Carter was falsely tried
The crime was murder 'one' guess who testified
Bello and Bradley and they both baldly _____
And the newspapers they all went along for the ride
How can the life of such a man
Be in the _____ of some fool's hand ?
To see him obviously framed
Couldn't help but make me feel ashamed to live in a land
Where justice is a _____.

Now all the criminals in their coats and their ties
Are free to drink martinis and watch the sun rise
While Rubin sits like _____ in a ten-foot cell
An innocent man in a living hell
That's the story of the Hurricane
But it won't be _____ till they clear his name
And give him back the time he's done
Put him in a prison cell but one time he could-a been
The _____ of the world.

Appendix 4.2: Generating Discussion Questions
“The Hurricane” Discussion Questions

Create three thought provoking discussion questions based on “The Hurricane” and what you have learned about Protest Songs as a poetic form. Your questions may be about the inequality issues discussed in the song, the effectiveness of the song, the biases that are presented in the song, or protest songs as a form. Share your discussion questions with your group members and record your responses below.



1. Question:

Group Discussion:

2. Question:

Group Discussion:

3. Question:

Group Discussion:

Appendix 4.3: Exit Pass

Name three current songs that focus on social, and political issues, or social inequalities. Describe how the artist explores these issues and if you think it is done effectively.



1.

2.

3.

Lesson Plan 5: Presenting Poetry

MINISTRY EXPECTATIONS:**Oral Communication****Overall:**

2. Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes

Specific:

2.1 communicate orally for a variety of purposes, using language appropriate for the intended audience

ENDURING UNDERSTANDING ADDRESSED:

Poetry is a powerful art form.

There are a variety of factors that impact meaning and interpretation

ESSENTIAL QUESTION(S) ADDRESSED:

Why is poetry a powerful art form?

How do non-verbal cues communicate meaning?

KNOWLEDGE :

- Understand effective conventions when presenting poetry.
- Expand knowledge of Free Verse poetry, as well as current issues that are discussed amongst classmates.

SKILLS:

- Reflect on presentations, including their own.
- Present poetry effectively taking into consideration non-verbal cues, pace, rhythms, tone, etc.

DIFFERENTIATED INSTRUCTION:

(Content/Product/Process/Environment)

- 1) *Readiness* – Students are familiar with protest songs and poetry that expresses a political or social issue. Students will draw on previous knowledge of these forms in their discussions.
- 2) *Interest* - Student interest will be incorporated into the minds on portion of the lesson, taking 3 of the most thought provoking songs that students listed in the exit pass from Lesson #4.
- 3) *Learning Profile/Style*-This lesson is designed to target learners who are musical, visual, and social/interpersonal, and self/intrapersonal through the different activities. Students will be presented with varied content, including music. Activities are varied and include class brainstorming, small group presentations, reflecting on skills, and individual brainstorming through the exit pass.

ASSESSMENT TOOLS/ STRATEGIES USED:

(AforL, AasL, AofL)

- Teacher observation and anecdotal comments based on student discussion. (AforL)
- Teacher will circulate during small group presentations recording comments to assess student engagement and ability to present their poetry. (AforL)
- Peer and self evaluation (Appendix B, as well as in Lesson #3). Teacher will collect assessment handouts. (AforL, AasL)
- Free Verse Poems. Teacher will collect the student's poems to offer feedback through comments. Poems will not yet be evaluated. (AasL, AforL)

LEARNING GOALS:

Understanding that like music, poetry can be a performance art. Poetry can be effectively performed taking into consideration the speed at which someone speaks, the volume, the pace, and through non-verbal cues for example.

MATERIALS/RESOURCES/PRE-PLANNING:

- Speakers and songs for minds on.

AGENDA:

1. Greet students as they enter the room and go

<ul style="list-style-type: none"> – Exit passes from Lesson #3 to return to students. – Chalk and chalkboard to brainstorm during action component. – Exit passes (Appendix 5.1) – Extra self- and peer- assessment sheets if students do not have theirs (Appendix 5.2) 	<p>over the agenda.</p> <ol style="list-style-type: none"> 2. Minds on (15 minutes): students will listen to three examples of contemporary songs that are focused on a particular issue with short discussion to follow each. 3. Discussion on poetry performance and effective techniques. (20 minutes) 4. Social Justice poetry presentation. (30 minutes) 5. Exit passes (5 minutes)
<p>MINDS ON: 15 minutes</p> <ul style="list-style-type: none"> – Students will listen to a selection of the pieces students came up with in the exit pass from the previous lesson. These will depend on student interest but some options include Lady Gaga “Born This Way” and K'naan “Wavin' Flag” – A short discussion on the issues being described will follow each song. – Discussion will lead into the importance of performance in music as well as when performing poetry. 	
<p>ACTION: 50 minutes</p> <p>- Students will collectively come up with a list of effective performance techniques relating to poetry. (20 minutes)</p> <ol style="list-style-type: none"> 1. Students will be handed back their Exit Passes from Lesson #3 which relates to poetry performance 2. Students will brainstorm effective performance techniques 3. The teacher will make a list of student input. 4. Students will begin to understand how poetry can be enhanced through tone, speed, rhythm, and non-verbal cues. 5. Students will be told to think about these factors in the informal poetry presentations that are to follow when performing and when filling out peer and self-assessment information. <p>- Presentations of Social Justice Free Verse Poetry. (30 minutes)</p> <ol style="list-style-type: none"> 1. Students will get into learning circle groups of five made up of members who each come from different expert groups (have written poems based on different current issues). Each student will explain the issue with the help of the summary they wrote. Once this has been completed students will perform their poem, while their group members will complete peer-assessment forms. Afterwards students will complete a self-assessment 2. Teacher will circulate to observe students, offer feedback, and engage students in discussion surrounding the current issues and on the effectiveness of the poem. 	
<p>CONSOLIDATION: 5 minutes</p> <ul style="list-style-type: none"> – Students will be asked to reflect on the feelings, ideas, and actions they will take regarding the current issues they learned about through their classmates presentations with the “What connected to your...heads, hearts and hands” graphic organizer (Appendix A). 	
<p>ACCOMMODATIONS & MODIFICATIONS: <i>E.g. IEP, ELL</i></p> <ul style="list-style-type: none"> – Students are to listen to the songs in the minds on part of the lesson, but if needed, they will be given a handout of the lyrics. – English Language Learners may benefit from translations of the song lyrics. – For presentations, timing will be taken into consideration. If they require more time, the agenda of the lesson may be altered to allow more time for presentations. 	

REFLECTION:

APPENDICES:

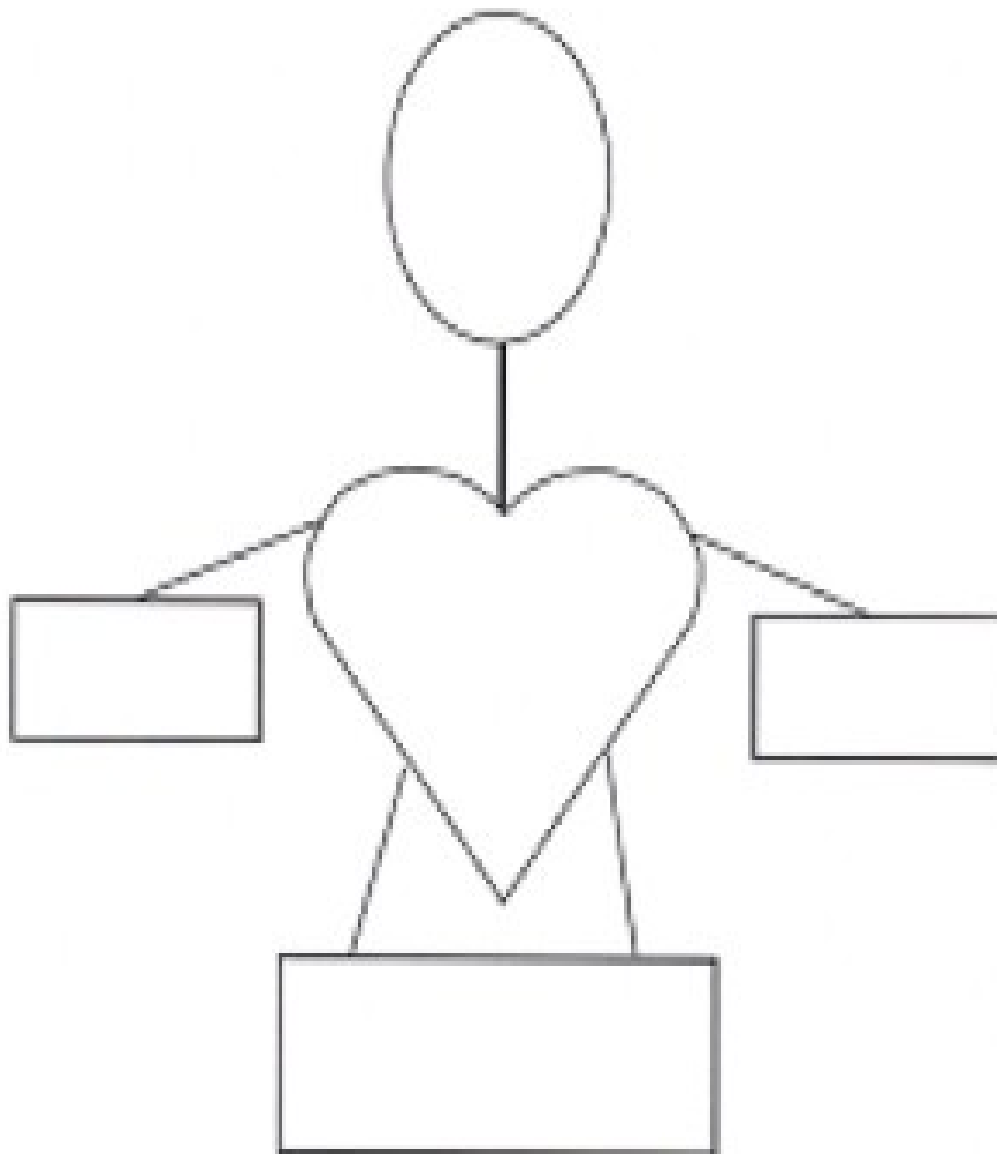
Appendix 5.1 Exit Pass

Appendix 5.2 Self and Peer Evaluation.

Appendix 5.1: Exit Pass

What connected to your heads, hearts and hands?

What **ideas**, and **feelings** did you gain and what **action** will you take based on what you learned through poetry and social justice issues?



Appendix 5.2: Self and Peer Assessment**Self Assessment, Name:****Summary.** Did your summary clearly explain what is taking place and the people involved?**Poem.** Did your poem convey all aspects of the issue including who is involved, who is suffering, and the emotions they are feeling?

Something you liked about the summary and poem:

Peer Assessment #1 Name:**Summary.** Did the summary clearly explain what is taking place and the people involved?**Poem.** Did the poem convey all aspects of the issue including who is involved, who is suffering, and the emotions they are feeling?

Something you liked about the summary and poem:

Give one suggestion for improvement:

Peer Assessment #2 Name:

Summary. Did the summary clearly explain what is taking place and the people involved?

Poem. Did the poem convey all aspects of the issue including who is involved, who is suffering, and the emotions they are feeling?

Something you liked about the summary and poem:

Give one suggestion for improvement:

Peer Assessment #3 Name:

Summary. Did the summary clearly explain what is taking place and the people involved?

Poem. Did the poem convey all aspects of the issue including who is involved, who is suffering, and the emotions they are feeling?

Something you liked about the summary and poem:

Give one suggestion for improvement:

Peer Assessment #4 Name:

Summary. Did the summary clearly explain what is taking place and the people involved?

Poem. Did the poem convey all aspects of the issue including who is involved, who is suffering, and the emotions they are feeling?

Something you liked about the summary and poem:

Give one suggestion for improvement: